



**CAN**

COMMUNITY ARTS TRANSFORMS

2017 ANNUAL REPORT





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Cover

Marcelle Riley  
*Lullabies* doll  
making workshops  
Photo: Steve Lobo

This page

York Festival poetry  
performance  
Photo: Natalija Brunovs







CAN acknowledges Aboriginal and Torres Strait Islander people as the traditional owners of this country and its waters.

In particular, we recognise Noongar people as the custodians of the South West of WA and we pay our respects to their Elders both past and present.

Readers may note that variant spellings occur for similar Indigenous words, cultural groups or names in this publication. CAN maintains consistency in spelling across its publications but honours individuals' variations within any artwork, story or quote.

**WARNING:**

Aboriginal and Torres Strait Islander people are advised that this publication may contain images, names and recordings of people who are now deceased.



# CHAIR'S REPORT



CAN's commitment to effective evaluation of its social impact and continuous learning in its delivery is fundamental to ensuring we sustain our business and these relationships.

## Above

Adam Marr, Chair.  
Photo supplied

## Opposite

*Common Ground Showcase*  
Photo: Molly Schmidt

I would first like to thank all of the wonderful individuals, communities, artists and sector folk who are a force for reflecting the rich diversity that is contemporary Western Australia. Thank you for sharing your stories, thank you for your creativity and thank you for allowing CAN to be part of your unique journeys.

2017 was a very positive year for CAN. This was reflected through:

- the dedicated expansion of our member, partner and sector engagement activities;
- the delivery of our new programs across a broader geographic footprint;
- the progress of our leading research and activities across Western Australia's culturally and linguistically diverse (CaLD) communities; and
- our evolving skills and expertise both on the Board and within the organisation helping realise the strongest financial result in five (5) years.

I highly commend the incredible leadership both Monica Kane and June Moorhouse have shown over the year in the shared General Manager role. The opportunity to combine their expertise and approach has



enabled us to exceed performance expectations. I thank them both for their ongoing commitment and passion to everything community arts and cultural development.

The Board was strengthened in 2017 by the election of Sally Richardson and Freda Ogilvie. Sally brings a deep understanding of the arts landscape from business development to production. Freda Ogilvie is a proud Whadjuk/Balladong Noongar Elder who, after a long career in Aboriginal education in Western Australia, is a vital source of cultural knowledge and wisdom. I would like to extend my deep felt thanks to every member of the CAN Board, each of whom is a delight to work with, and who together have the calibre of skills and experience





areas span diversity in all its forms, through leadership in Aboriginal and multicultural artist support and community arts production, to expanding our reach within peri-urban and international settings. We will continue to refine and progress the way we engage, plan and respond to the changing art and community landscape.

We do firmly believe the future is bright – for the diverse communities we work with, our growing network of artists, supporters and members, and for our role in developing and producing inspiring art with communities.

**Adam Marr, Chair**

necessary to realise our potential. I would also like to thank retiring Board member Stephen Scarrott for his contribution to CAN over 10 years, with the majority of that time as Treasurer.

The Board is acutely aware of the hard work and effort required to create the CAN of today. Our success is built on our ability to live our values in everything we do. On behalf of the Board I want to acknowledge the resolve of the CAN team in navigating the challenges and enabling us to look forward with an enormous amount of excitement.

I also want to highlight the incredible support of our strategic partners and believe our commitment to community engagement, development and artistic

excellence, will ensure CAN optimises the value and confidence placed in us to deliver greater social impact going forward. Special mention needs to be made of:

- WA Department of Local Government, Sport and Cultural Industries;
- Department of Communications and the Arts; and
- Australia Council for the Arts.

CAN's commitment to effective evaluation of its social impact and continuous learning in its delivery is fundamental to ensuring we sustain our business and these relationships.

In preparing for the future, CAN conducted an assessment of planning considerations important to both our stakeholders and to CAN. These focus

## CAN BOARD OF DIRECTORS

Adam Marr – Chair

Stephen Scarrott – Deputy Chair  
(until May 2017)

Roslyn Elmes –Deputy Chair  
(from November 2017)

Scott Bywaters – Treasurer

Gloria Zhang – Secretary

Rebecca Ball

Sally Richardson (from May 2017)

Freda Ogilvie (from November 2017)



# GENERAL MANAGERS' REPORT



CAN's first full year of professional development and capacity building for artists and arts workers attracted fresh faces, new ideas and substantial skills to our networks.

## Above

June Moorhouse and Monica Kane.  
Photo: Jessica Wraight

## Opposite

Lahni Thorne  
*Lullabies* Collie  
Photo: Steve Lobbo

2017 was a year of new beginnings for CAN, made possible by 30+ years of experience.

Taking on a strategic role in elevating the representation of culturally and linguistically diverse communities and artists in WA's cultural landscape is a privilege for CAN and it began with a lot of learning and connecting. The idea that our stages, pages and screens may truly reflect the diversity of people who fill the streets of our city, towns and remote communities, provides impetus to this work as we engage all the partners we need committed to realising that goal.

A stand-out performance by five young poets who emerged from the Common Ground workshops (delivered in partnership with Multicultural Arts Victoria and Propel Youth Arts) led to their talent being showcased at the Malthouse Theatre in Melbourne – a highlight for them and us!

We embarked on two long-term programs on Noongar country, *Place Names* and *Lullabies*, both of which harness the skills of outstanding artists working with communities to extend the knowledge of and respect for Noongar language. Meanwhile past projects with Noongar communities reverberated nationally with the feature of CAN's Noongar doll artists and their work in workshops and exhibition for

OPEN HOUSE: 3rd Tamworth Textile Triennial. Watch out for the national tour over the next two years. Also look out for Burdiya Mob's award winning Song of the Year track *Djarliny* and accompanying videos being broadcast on NITV, SBS and ICTV.

CAN's first full year of professional development and capacity building for artists and arts workers attracted fresh faces, new ideas and substantial skills to our networks. Conversations commenced that warrant continued investigation and unpacking for practitioners. We also shared our learnings at the 2017 Social Impact Festival at UWA and with various local governments.

Internally, the shift to job-sharing leadership and a pared back core team with specialist contract staff for projects, provided the diversity and flexibility needed to meet CAN's expanding creative remit, attracted a formidable range of skills and experience, and animated our thinking and discussion. Happily there's no sign of that abating and it's from this base that we strive for strengthened delivery and purpose.

Embedding the theory of change methodology for planning, participation, and evaluation of our work is an important step to gathering evidence of CAN's social impact and continued



accountability. 2017 was the first year that we applied this approach across all programs, again stimulating our learning and deepening our understanding of the arts capacity to transform communities.

While these developments are amplified in the following pages, along with more of the stand-out moments of the year, what is often harder to convey in an annual report is the heart and soul of the everyday work we do here.

The people who are vital – the communities and participants who are generous, creative, rigorous, playful and real with us. The artists who commit to inspiring, exciting, confounding and sometimes exhausting work with us. The Board who guide, challenge, stimulate and support us. The core and project staff who give hugely of their time, their talent and their passion to realise all of the opportunities before us. In this mix there is so much feeling for what we do together, for who we work with, for how we work, for why we do this and for the individual lives being lived in our midst... that is the essential and often unspoken ingredient of CAN.

With that in mind, our heartfelt thanks to all who contributed day by day to a successful year for CAN in 2017.

**Monica Kane and June Moorhouse,  
General Managers**





# 2017 AT A GLANCE

## CAN'S REACH

- CAN Projects
- Catalyst
- AOTM Touring



Sheyann Tidswell  
*Place Names Albany*  
Photo: Rafael Baro

INTERSTATE  
Illawarra, Tamworth, Melbourne



## CATALYST COMMUNITY ARTS FUND

**8,755** attended exhibitions and performances

**325** people created art

**57** professional artists employed

**337** individual artworks created

**3** large community artworks

**10** major projects

**17** major performances, screenings and exhibitions presented

**5** publications, **3** films and CD

**307** attended **11** artist development events

**9** artists supported for national opportunities

**14** co-presenters

**2** national partnerships

**16** projects in **9** regional and **7** metro communities

### 2017 ACQUITTED PROJECTS

**188** artists employed

**2,723** people created art

**252** creative workshops

**22,244** attended exhibitions and performances

**\$305,728** distributed

**\$639,955** leveraged from other funding sources

For every **\$1** spent **\$2.09** was leveraged from other sources



# MEDIA HIGHLIGHTS

Song *Djarliny* (Listen) written in 2016 Burdiya Mob project wins WA Music’s 2017 Song of the Year (schools category)

*Lullabies*’ facilitator & singer/songwriter, Gina Williams wins 2017 Indigenous West Australian of the Year

Burdiya Mob’s music video *Djarliny* selected by SBS and NITCV for national broadcast

*Paper bark doll* by Marcelle Riley, artist and former CAN employee a finalist in the National Self Portrait prize (University of Queensland)

Noongar doll makers included in Tamworth Textile Triennial national exhibition

Artist Sharyn Egan’s *Mission Dolls* artwork acquired by Tamworth Regional Gallery Textile collection

4 artworks produced by the Northam Yorgas acquired by the Northam Aboriginal Environmental Interpretative Centre

*Bilya Kep Waangkiny* poetry performances in York, Quairading and Northam

# PUBLICATIONS

*Kwobadak Maar* (Beautiful Hands) – Northam Yorgas exhibition booklet

*Born on Country*, Bush Babies, Moora and New Norcia – booklet

*Ngala Mia Ngala Boodjar* (My Home My Land) – DVD + CD publication

*Open House*: 3rd Tamworth Textile Triennial catalogue

*Open House*: 3rd Tamworth Textile Triennial calendar

Waugal Wall/Star Story – Narrogin PS brochure and video

Keenan J Coyne  
*Place Names* Albany  
Photo: Lincoln MacKinnon

# MEDIA REACH

640,000

Noongar Doll Makers – ABC Radio National

474,000

Gina Williams and Lullabies – ABC Radio Perth

2.2million

Lullabies The West Australian

34,000 FB views

More than 100 shares

Burdiya Mob Song of the Year

2,700 FB views

37 shares

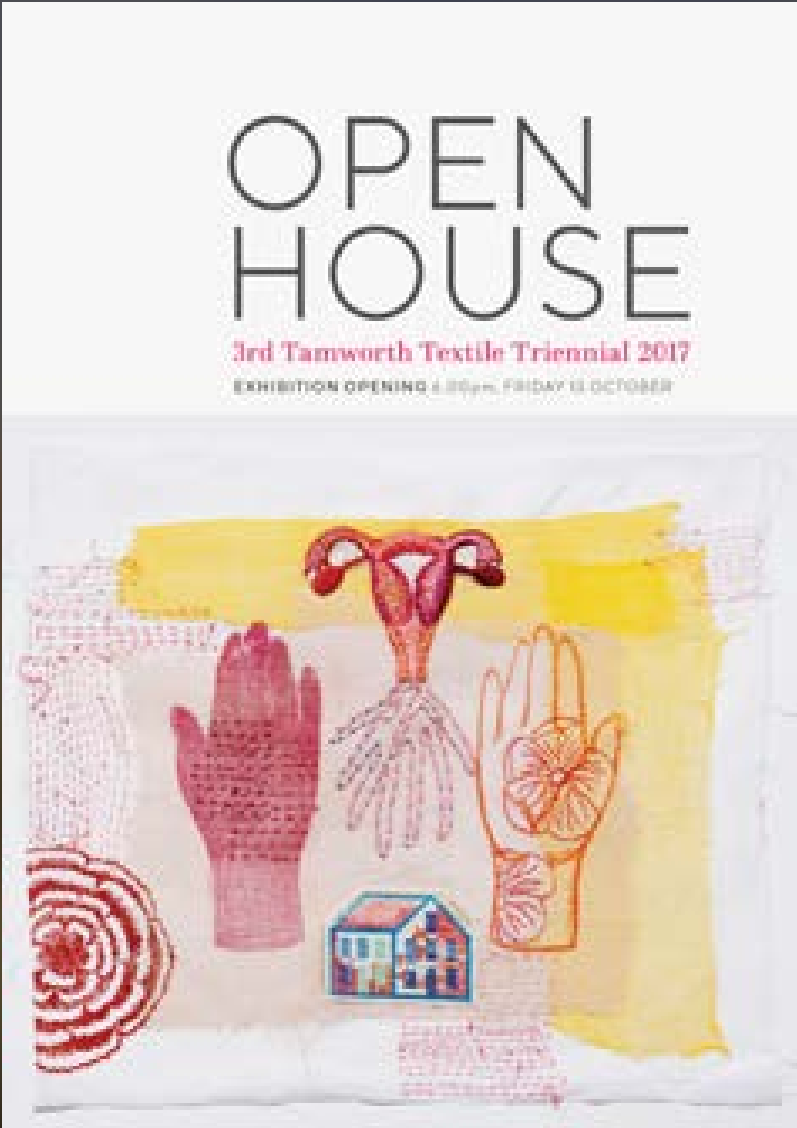
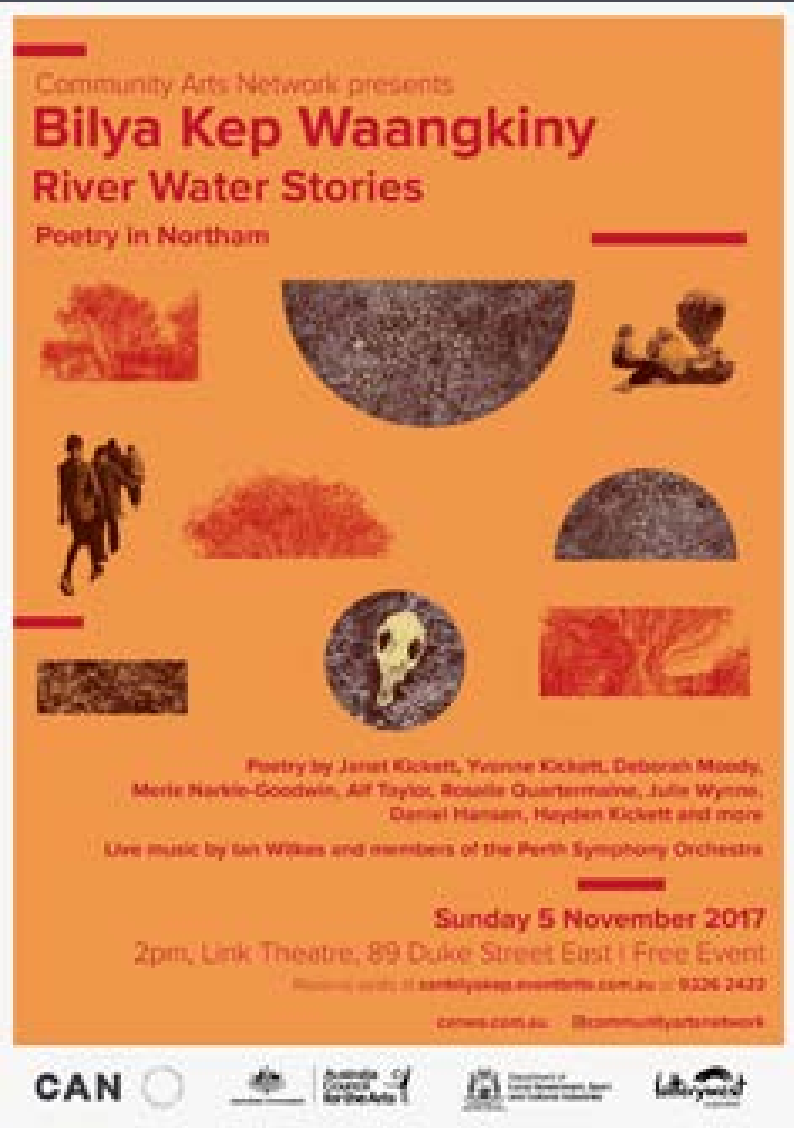
Iffra Malik Common Ground video

1,000 FB views

32 shares

NGALA MIA NGALA BOODJAR





# The art of doll making

THE art of telling Noongar stories from southern WA through the creation of handmade dolls will be shared with Aboriginal women on the other side of Australia in October as part of the Tamworth Textile Triennial exhibition.

Curators of the Textile Triennial – which showcases the best of contemporary Australian textile art – invited the Community Arts Network (CAN) to be part of the prestigious event after the success of its Noongar doll-making programs in the southern wheatbelt.

In the early 1990s renowned artist Naida Searles and leading Aboriginal artist Parjitji Mary McLean worked with Noongar women from the southern wheatbelt town of Narrogin to create the first series of dolls, reconnecting Noongar culture and community. The dolls were



MCA String Theory exhibition. Photo by Alex Davies. Courtesy Museum of Contemporary Arts.

such a success. They were exhibited around Australia and even travelled as far as China before being purchased for major collections, including the National Gallery of Australia.

Community Arts Network (CAN), Western Australia, revived the doll-making workshops in 2010, taking original artists Naida Searles and Cecile Williams back to

the Wheatbelt to teach a new generation of Noongar women – some of them descendants of the rest – to the new art of doll making.

The workshops proved to be such a success they resulted in an inspiring and unique collection of dolls that encapsulate the stories and lives of the doll makers.

The passion for storytelling through Noongar

dolls remains strong, with other communities, including Pongilly, Moora, Quairading and Esperance continuing the tradition.

Noongar artist Sharyn Eagan and textile artist Marcelle Riley recently travelled to Tamworth to host doll-making workshops and some of the works will be selected for the Triennial exhibition.

The Noongar doll makers were invited by Aboriginal women from the Gomerol nation who saw the Noongar dolls touring during the Museum of Contemporary Art's String Theory exhibition.

The doll makers have opened an avenue of ideas and dialogue to further extend the Gomerol Yarning Doll workshops that involved staff of the Gomerol gaynggal Program and community members from not only the Tamworth and Walgett communities, but the wider connected communities within the New England and north-west.



Doll maker Marcelle Riley. Photo by Christophe Canato. Courtesy of CAN.





# CAN PROJECTS

## OVERVIEW

CAN produces artistic and creative projects that have the potential to change people's lives and the communities in which they live. In all its projects, CAN aims to engage communities and partners in a process that produces inspiring art and a range of community development outcomes.

Here are some of the key projects of 2017.

### IN MEMORY

CAN would like to honour the memory of Elders Janet Hayden, Harry 'Butley' Narkle, Peter Colbung Senior, Byron Pickett and Jack Wilson who passed away in 2017. They were wonderful contributors to CAN's work and will be sadly missed.

**Right**

York Festival Poetry Performance  
Photo: Natalija Brunovs



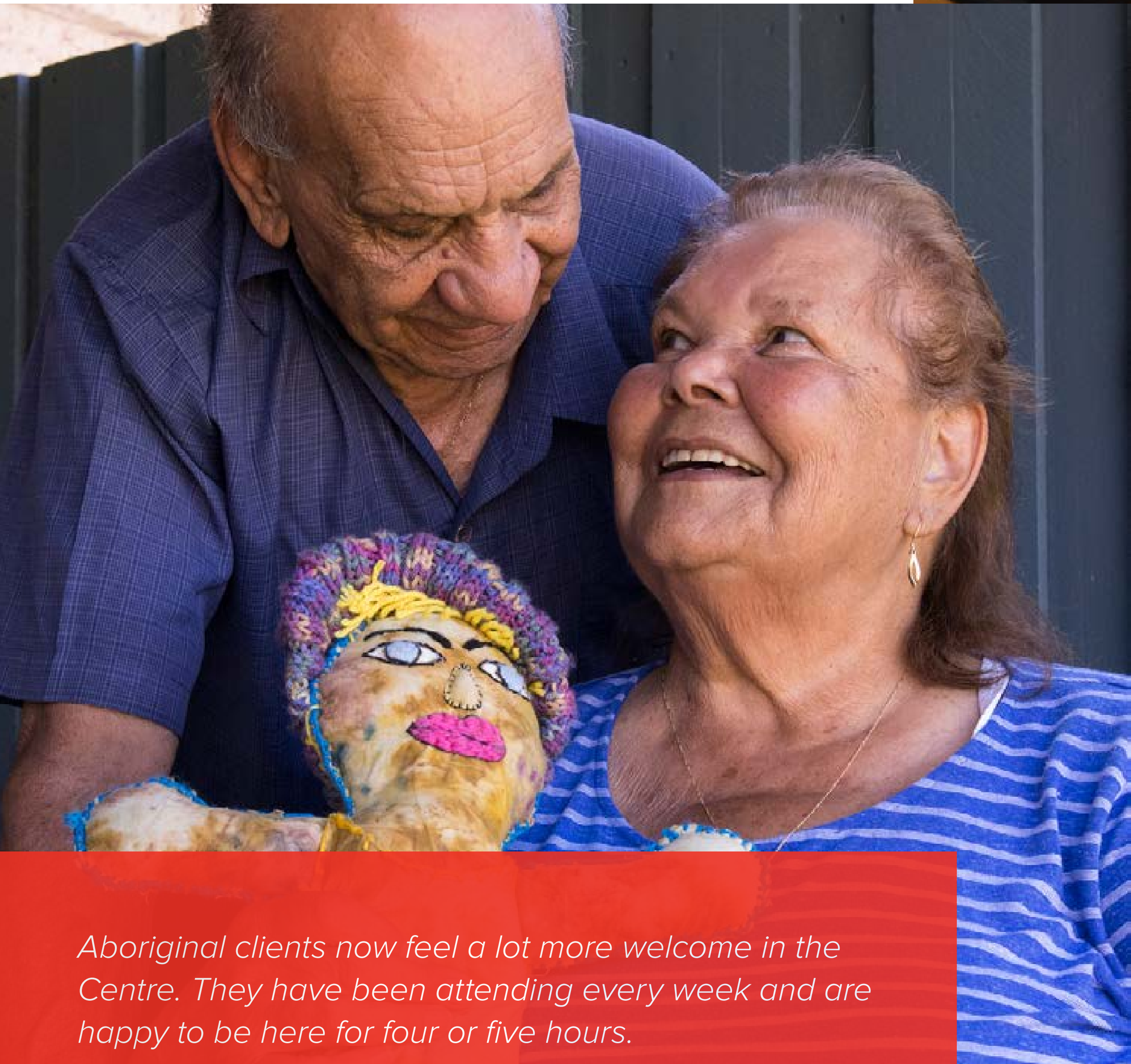






# NOONGAR STORIES

CAN’s intergenerational and intercultural sharing of Noongar stories continued through two new long-term programs, *Lullabies* and *Place Names*.



Aboriginal clients now feel a lot more welcome in the Centre. They have been attending every week and are happy to be here for four or five hours.

Sharon Thompson, Program Manager, Collie Family Centre



## LULLABIES – MIDVALE AND COLLIE

Heartfelt lyrics shaped into lullabies and legacy songs that embrace love, family and language are part of CAN’s new Noongar language and culture revival program, *Lullabies*.

Over a five year period, CAN is working with Noongar communities, particularly support networks of Noongar mums,

### Opposite

Marcelle Riley  
*Lullabies* Collie doll making workshops  
Photo: Steve Lobbo

### Above

Guy Ghouse and Gina Williams  
*Lullabies* Collie song recording  
Photo: Rachel Riggs

### Left

Norm and Shirley Hayward  
*Lullabies* Collie  
Photo: Steve Lobbo





babies and grandparents, in sharing stories of culture, family and place as the starting point for creating songs in language to be shared for generations to come.

In partnership with Child and Parent Centres and Aboriginal health services across Noongar country, outstanding Noongar visual artists and musicians are delivering doll making and song writing workshops to create contemporary expressions of culture.

In 2017 CAN delivered the first of its *Lullabies* projects at the Swan Child and Parent Centre in the outer metropolitan suburb of Midvale (Whadjuk country) and at Collie Family Centre in Gnaala Karla Boodja country. In both locations, renowned Noongar singer/song writer Gina Williams and musician Guy Ghouse delivered the song writing workshops whilst Noongar visual artists Sharyn Egan and Marcelle Riley conducted doll making workshops in Midvale and Collie respectively.

In Midvale, the project was incorporated into the existing family support activities. In Collie the group developed with community Elders encouraging local Noongar families with young children to attend and was extended beyond the scheduled ten weeks as engagement and confidence in sharing stories grew. The Collie project also included a day 'on country' and both locations culminated in community celebrations at which Gina and Guy performed the songs, participants' dolls were displayed and

the contributions of all involved was gratefully acknowledged.

Along the way, the children absorbed the Noongar language not only through the songs written but also through play and hearing language in rhymes such as *Twinkle, twinkle little star*, now *Djinda djinda kanangoor*. For each child, receiving songs and dolls made by family provided a unique connection to their family's story and heritage.





## PLACE NAMES

*Place Names* is a five year program aimed at engaging communities across Noongar country and beyond in the Aboriginal stories, language and culture of each place. The project is an initiative based on Professor Len Collard's long-term research. CAN's federally funded initiative aims to explore the meaning of towns and places with Noongar names, bringing them to life through film and art and to encourage the use of the Noongar words for places that were used pre-colonisation.

Building on Professor Collard's well-established research, CAN's focus is to work closely with communities to explore the Noongar language origins of town and place names using a variety of contemporary art forms that reflect language, place and identity.

In 2017, CAN began creative community consultation in the Wagyl Kaip (Albany) and Whadjuk (Langford) area.



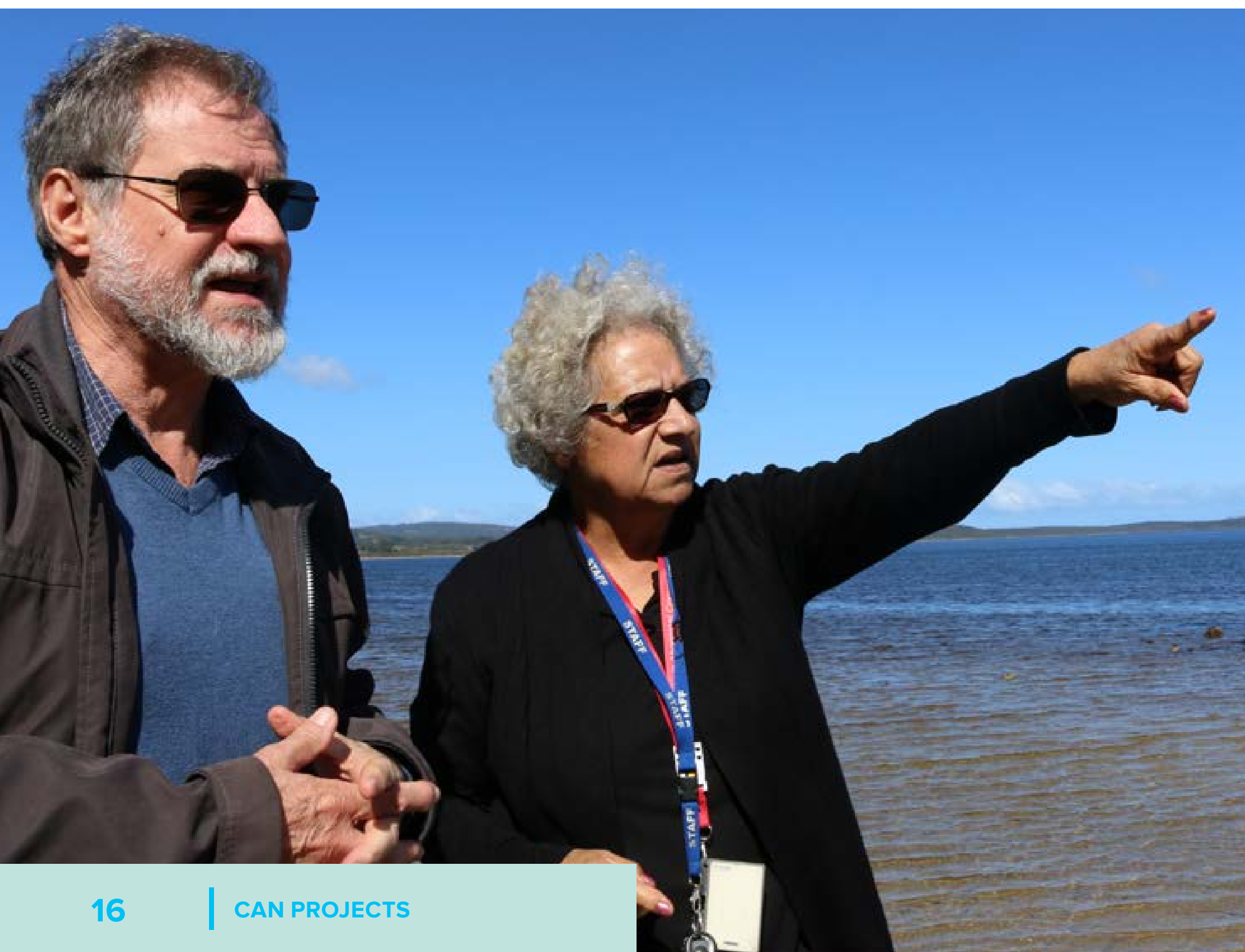
## FOLLOW THE DREAM – NOONGAR LANGUAGE FILM PROJECT

CAN is partnering with Albany's Follow the Dream program to empower young Noongar people to document their culture, language, history, identity and sense of place through film.

According to the last census, there are less than 400 fluent speakers of Noongar language left. CAN's documentary making program with the Follow the Dream students at Albany Senior High School and North Albany Senior High School has been a fun and inspiring to engage students to learning Noongar

### Left

Vernice Giles (WA Museum) & Robert Reynolds (DAA)  
*Place Names* Albany  
Photo: Rafael Baro







## WHADJUK REGION

language, through interviewing Elders and learning more about the meaning of their local place names.

Through a series of intensive hands-on workshops, the young people learnt the process of making short films, including how to operate camera and sound equipment, filming techniques, scriptwriting and editing. The students also interviewed local Elders, enabling intergenerational cultural transmission along the way.

This project will culminate in a short documentary that celebrates the importance of language and its connection to place and identity and will be released in 2018.

*Place Names* also commenced in the Whadjuk region at the Langford Aboriginal Association with weekly workshops in various mediums including papier mache, resin, clay and casting techniques and sculpture, all exploring the themes of *Place Names* with a focus on nature and the local environment. Over five weeks, more than 45 people attended these sessions. Professor Len Collard attended the last session in December at which participants worked with Noongar language cards to draw out existing knowledge in the community, explore local place names and decode new and old meanings.

*The community miss out on not having access to community language names. Means they're wandering around in a country that's not their own – as they can't identify with it. It's important they have knowledge that this country is truly theirs. Let's get back to names and place names. It's crucial.*

Lester Coyne, *Place Names* Albany

### Top left

*Place Names* Albany  
Photo: Lincoln Mackinnon

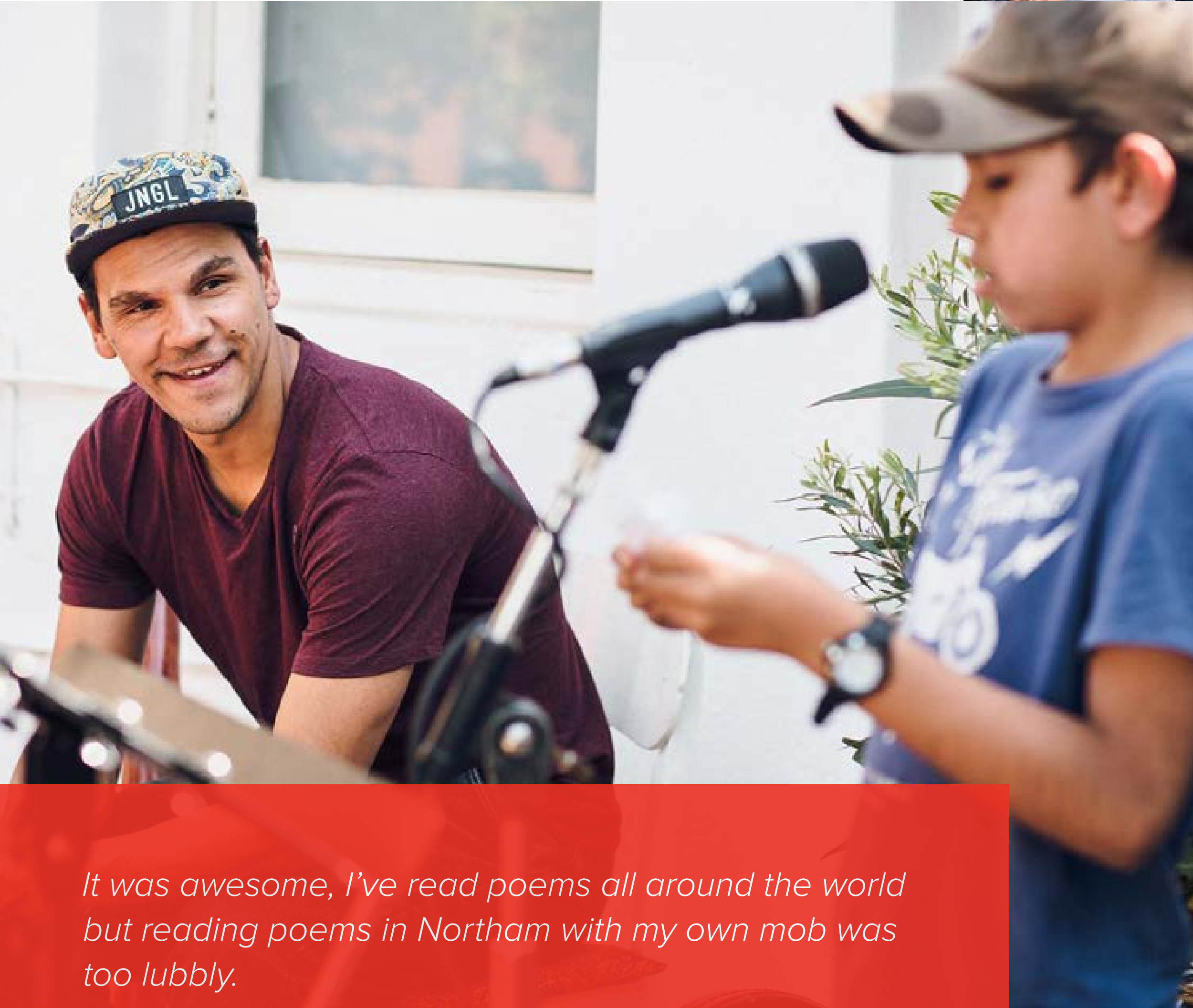
### Top right

*Place Names* Langford  
Photo: Mel Henderson



# REKINDLING STORIES ON COUNTRY

Alongside these new program initiatives, CAN continued to explore contemporary artistic mediums as a means of storytelling based on community-identified themes and narratives.



*It was awesome, I've read poems all around the world but reading poems in Northam with my own mob was too lubbly.*

Alf Taylor (workshop facilitator and performance poet)

Opposite  
Captions

## NORTHAM NOONGAR POETRY PROJECT/ BILYA KEP WAANGKINY (RIVER WATER STORIES)

In Northam, Aboriginal community members revelled in sharing their memories, stories and history of place and people through poetry. During weekly winter evening workshops over

**Above**  
Northam Poets  
Northam Poetry performance  
Photo: Jessica Jossie

**Left**  
Ian Wilkes and Hayden Kickett  
York Festival Poetry performance  
Photo: Natalija Brunovs





## YORK STORIES

In 2017, CAN began developing a project with adults from the Noongar community in York. The group decided to explore local stories through clay. CAN organised a picnic at the York Reserve, at which Elders who grew up on the Reserve shared stories with Noongar community members who were new to town and led a walk around the area.

A make-shift art studio was set up in the York CWA's premises and, with the assistance of arts facilitators Holly O'Meehan and Tom Freeman, the group began to create 'memory objects' and scenes from personal and family stories including childhood memories, family bush trips, shearing, town stories, and memories of Elders. Some members of the group collaborated to paint a map of York on which the clay scenes will sit.

The project will continue to develop in 2018.

### Above

Kadeena Ryan  
York Stories, clay memory objects  
Photo: Jessica Wraight

hot soup, participants experimented with poetry styles and techniques, facilitated by poets and performers of diverse skills, including Nandi Chinna, Alf Taylor, Jan Teagle Kapetas, Irma Woods and Maitland Schnaars. The group also gathered for a Sunday afternoon 'Winter Poetry Walking Workshop', with Noongar Elder Yvonne Kickett guiding the group on a bush walk and Nandi Chinna leading participants through writing exercises to each capture the experience.

The beautiful work produced in these workshops then hit the road as a poetry performance entitled *Bilya Kep Waagnkiny* (River Water Stories).

At the 2017 York Festival, with musician Ian Wilkes accompanying on guitar and didgeridoo, the new poets shared their work with festival visitors. This performance then travelled to the

Quairading Town Hall and culminated in a performance at the Northam Link Theatre where the poets were again accompanied by Ian and also joined by three members of the Perth Symphony Orchestra. The combination of the spoken word stories and arranged music was magical!

The poets who performed across the performances included; Janet Kickett, Yvonne Kickett, Deborah Moody, Merle Narkle-Goodwin, Rosalie Quartermaine, Alf Taylor, Daniel Hansen, Maitland Schnaars and Hayden Kickett.







# STAR STORY

CAN received a welcome invitation to return to Narrogin Primary School after the very positive reception to the 2016 Waugal Wall mural project. This time artists Darren Hutchens and Ross Storey worked with the students to develop a contemporary design based on local landmarks and ancient dreamtime star stories, before engaging the teaching staff in a professional development session to finish the wall and develop the capacity to undertake their own future mural projects. The community of Narrogin joined the school in celebrating the new work which attracted more positive responses from everyone involved.

**Left**  
Darren Hutchens, artist  
*Star Story* Mural  
Photo: Ashleigh Frost

**Top right**  
Narrogin Primary School students  
*Star Story* mural  
Photo: Ashleigh Frost



## STIRLING YOUTH ENGAGEMENT PROGRAM (YEP) – DREAM DO DELIVER

Initiated by and in partnership with the City of Stirling, the aptly named *Dream Do Deliver* project aimed to support youth-led projects that generate social change. It provided an invaluable experiential opportunity for young people to be supported in turning their creative ideas into reality.

After an intense one day workshop where over 20 young people learnt the fundamentals of project development and management, four teams submitted grant applications to the City to fund their project ideas. Two projects were successful and delivered with ongoing mentorship from experienced community artist and award winning cinematographer Mat de Koning.

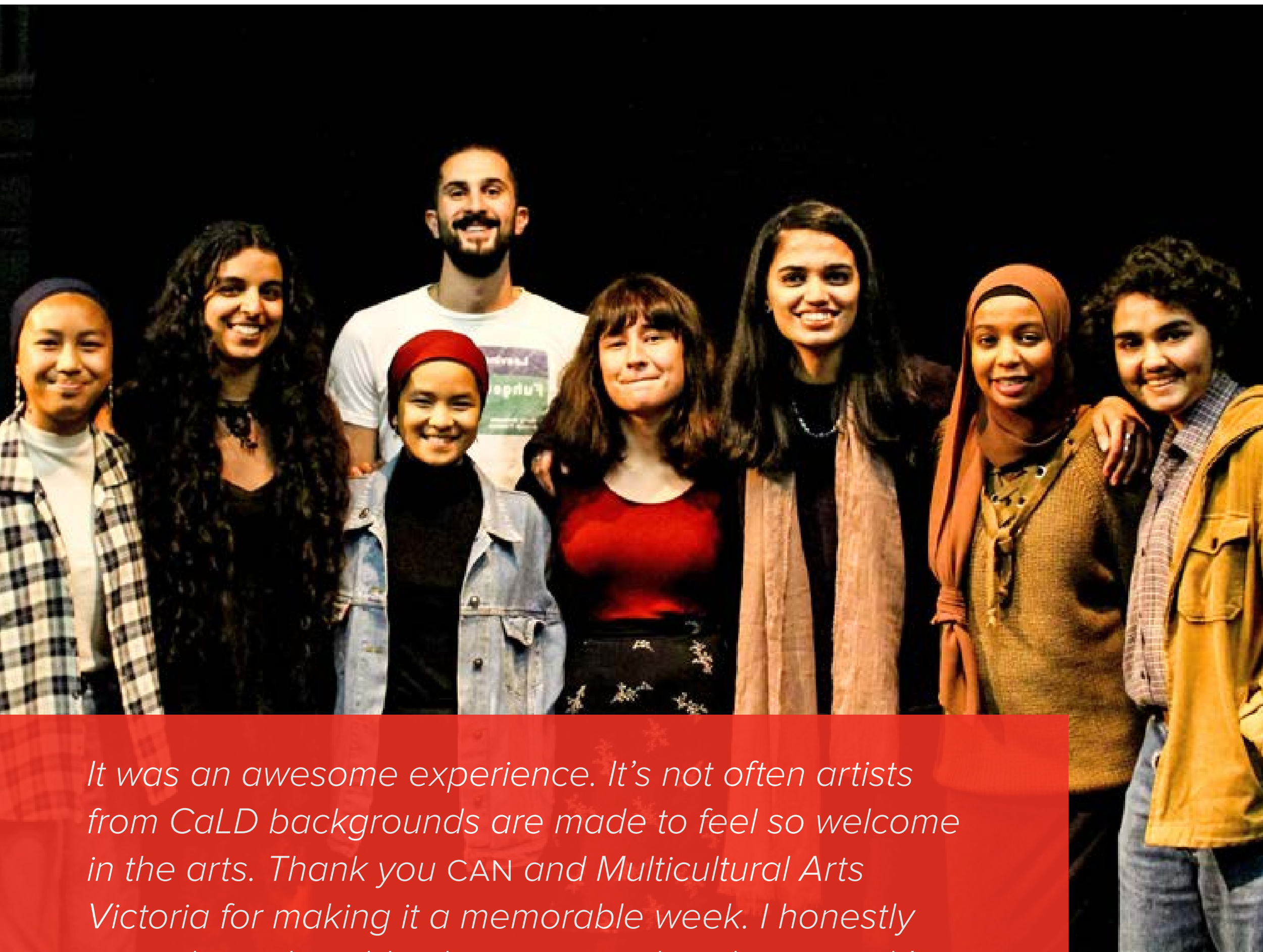
The first project was managed by Judy Pham and involved a two-day workshop in aerosol skills with urban artist Drew Straker. Follow up focus groups developed a series of concept designs that are being explored for future public art works throughout the City of Stirling.

The second project, managed by filmmaker Luke Moore, involved the organisation of a skateboarding event to celebrate the opening of the Scarborough Skate Park. The event will be documented by young filmmakers and photographers, capturing the skills of Perth’s best young skateboarders, whilst showcasing the City of Stirling’s newly created world-class skate park.



# GROWING DIVERSITY IN THE ARTS

In 2017 DLGSC invested its support in CAN, to develop long-term strategies to support increased engagement and representation of culturally and linguistically diverse (CaLD) communities in the arts in Western Australia. In particular the aim is to strengthen the engagement between arts and culture organisations and CaLD communities and artists, and to address gaps in the process of connecting CaLD artists with mainstream arts opportunities and audiences.



*It was an awesome experience. It's not often artists from CaLD backgrounds are made to feel so welcome in the arts. Thank you CAN and Multicultural Arts Victoria for making it a memorable week. I honestly never knew I could achieve so much within a week!*

Amran



## RESEARCH & DEVELOPMENT

As a starting point CAN sought to learn what artists, organisations and communities are already practising, what engagement is occurring with arts and culture organisations and what the opportunities or challenges are for CaLD groups and artists. Face-to-face consultations with over 20 arts peer organisations and 10 key CaLD service providers and community based organisations formed a basis of this learning, together with research identifying settlement patterns and

### Opposite

Sukhjot Khalsa  
Common Ground facilitator  
Photo: Molly Schmidt

### Above

City of Stirling textile craft group  
Photo: Vinisha Mulani

### Left

Common Ground showcase performers  
Photo: Molly Schmidt





## COMMON GROUND WITH MULTICULTURAL ARTS VICTORIA (MAV)

A highlight in this new work in 2017 was partnering with Multicultural Arts Victoria (MAV) to run a pilot program of *Common Ground* in Perth. *Common Ground* is a series of spoken word poetry workshops that brings young people from different cultural and religious backgrounds together to explore and express their identity.

Under the expert guidance of renowned poet and performance artists Abdul Hammoud and Sukhjit Kaur Khalsa, five young emerging artists explored themes such as

identity, authenticity, faith, belonging, conflict and peace.

With support from Propel Youth Arts, the State Theatre Centre of WA and Perth Institute of Contemporary Arts (PICA), the workshops culminated in a showcase performance at PICA in October. The poets then went on to perform as part of MAV's *Common Ground* showcase in Melbourne at the Malthouse Theatre. Congratulations to our poets Ocean Trimboli, Amran Abdi, Iffrah Malik, Patch Miller and Judy Pham.

local government areas that are the 'hot spots' for non-English speaking cultural groups.

Based on this we then initiated a series of creative community engagement workshops and consultations in key local government areas, including with the City of Wanneroo, City of Canning and City of Stirling.

Using varied techniques such as photo transfer printing with a Vietnamese Seniors group, textiles workshops with Syrian and Iraqi women and a lino-block printing with a Zimbabwean community group in Girrawheen, CAN built preliminary relationships to gain direct feedback from communities.

The Office of Multicultural Interests (OMI) also partnered with CAN to develop two surveys targeting CaLD arts practitioners and groups, and the other targeting local governments. Culminating in a report entitled 'Mapping CaLD Arts', the survey results confirmed that while CaLD arts and cultural practitioners and organisations are active in WA, they are underrepresented in the mainstream.







## BUILDING CAPACITY

The issue of power dynamics in working with communities is a pivotal challenge in this work. It isn't something that is discussed openly and honestly very often because it is highly personal and to be meaningful, it requires venturing into some of the uncertainty and 'unknowing' of the work.

June Moorhouse, CAN General Manager

**Above**

Self-Care Forum. Photo: Kate Dart

Community arts and cultural development (CACD) is an area of arts practice which holds many challenges along with its rewards. Artists and arts workers working in this field need quite specific skills as well as opportunities to unpack their experiences. CAN's training, professional development and networking events throughout 2017 were designed to meet that need.

A number of different formats (presentations, panels, interactive workshops) with leading community arts and cultural development workers as presenters explored topics such as planning for community arts projects; how artists manage the balance

between their own vision and the community's voice; self-care, managing stress and recognising the signs of burn out.

All of the networking and professional development events were very well attended and received. We thank the many presenters who so willingly shared their talents and stories as well as our partners including the Mundaring Arts Centre as co-hosts at the Midland Junction Arts Centre networking event and the national Creative Recovery Network as co-presenters of the Self Care Forum.



# ARTIST PATHWAYS

CAN also supports artists and arts workers to further their community arts practice, share their skills and stories and connect into other networks.

## TAMWORTH TEXTILE TRIENNIAL

The Noongar doll makers and the dolls created in CAN's *Bush Babies* and *Lullabies* programs commenced another national journey, this time through the *Open House: 3rd Tamworth Textile Triennial*. The Triennial showcases the best of textile art from across the country. From Tamworth, the exhibition will tour to galleries across Queensland, NSW, Victoria and South Australia over the next three years.

The Noongar doll makers were the only Western Australian artists selected for the Textile Triennial and were represented at the exhibition opening at Tamworth Regional Gallery by Noongar artists, Sharyn Egan, Marcelle Riley, Margaret Drayton and Mary Nannup. Their presentation at the opening had the audience deeply moved with the stories behind their dolls and Sharyn's mission doll has now been secured by the Tamworth Regional Art Gallery for permanent collection. Marcelle Riley and Sharyn Egan also had the opportunity to share and exchange skills with the Gomeroi doll makers six months prior

to the exhibition through workshops held in collaboration with the Gomeroi Gaaynggal program in the NSW towns of Tamworth and Walgett.

## NORTHAM YORGAS – REVEALED

After the success of their *Kwobadak Maar* art and story project in 2016, CAN ran a short workshop program with participants from the Northam Yorgas project, to assist them to link in with, prepare for and attend the 2017 Revealed Aboriginal Arts Market event at Fremantle Arts Centre.

The Yorgas had a busy few days – attending workshops, artist talks and the Revealed exhibition, meeting museum curators, staff from the Indigenous Art Code and local Perth art dealers. Their visit culminated at the Arts Market where 'the new kids on the block' sold their work alongside artists from Aboriginal Arts Centre across the state and distributed their beautiful *Kwobadak Maar* zine which showcased the sculptural pieces created in the project.

## CENTRE FOR STORIES

The synergies between CAN and Centre for Stories were highlighted in 2017 with four participants from previous CAN projects attending the Centre's storytelling workshops then sharing their stories at special performance nights in the intimate setting of 100 Aberdeen Street, Northbridge.

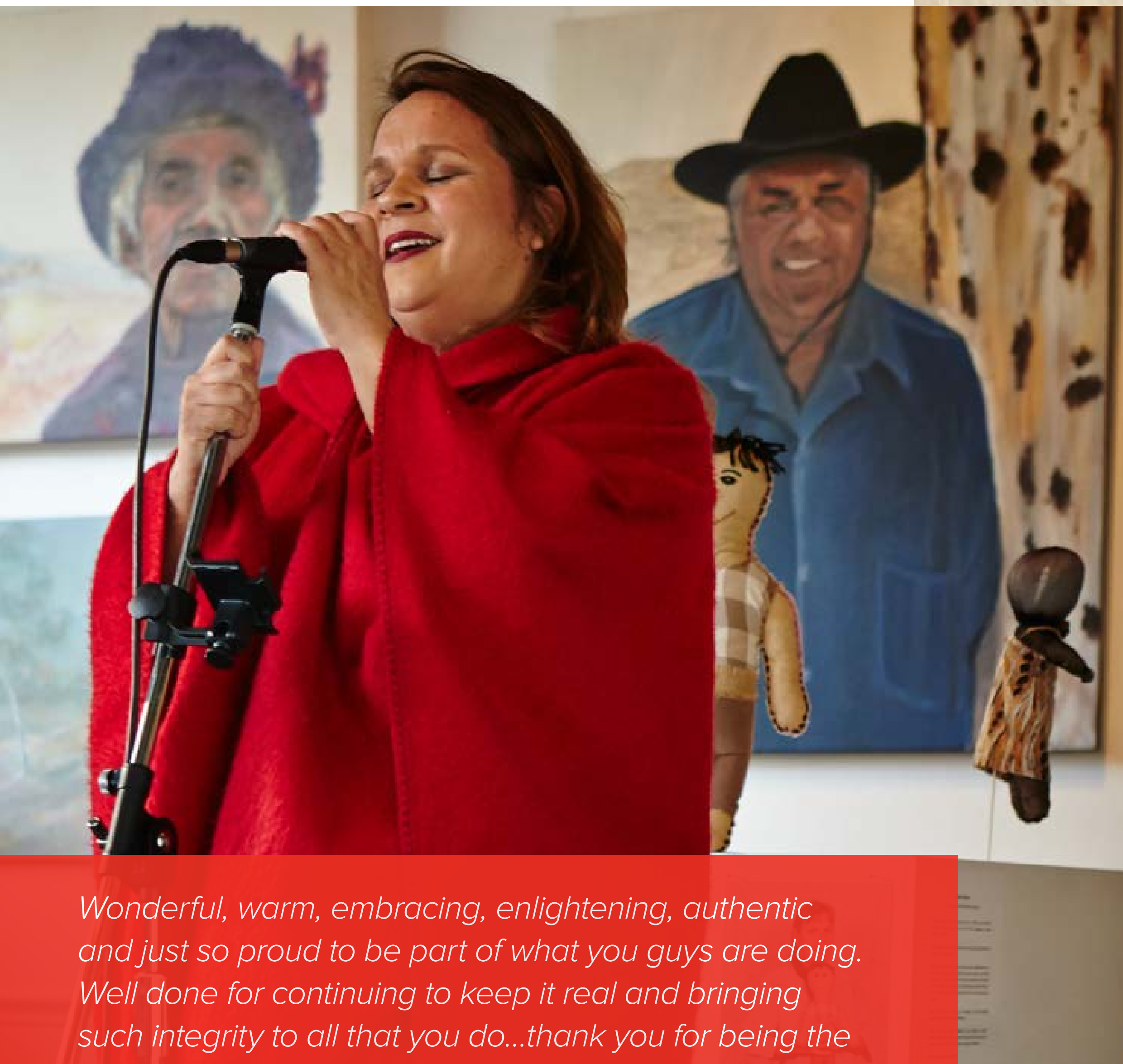
Entitled *Stories from Country*, the first storytelling event featured Joseph Northover (Noongar Theatre) and his stories about love, loss and growing up in Northbridge in the 80's. In the second performance, three artists with varying practices, Amanda Bell (Busselton Bush Babies), Deborah Moody (Northam Yorgas and Northam Poetry) and Marcelle Riley (textile artist and previous CAN Aboriginal Arts Officer) shared the stories of family and place behind their contemporary art and craft pieces.

These rich stories are among many from CAN projects that have the potential to be shared with wider audiences through our continuing and rewarding partnership with Centre for Stories.



# A LASTING IMPACT...

The legacy of CAN's past projects lived on in 2017 through the achievements of individuals, communities, our partners and our cultural institutions.



*Wonderful, warm, embracing, enlightening, authentic and just so proud to be part of what you guys are doing. Well done for continuing to keep it real and bringing such integrity to all that you do...thank you for being the difference makers.*

Kim Jameson, Executive Director, ART ON THE MOVE



## NAIDOC WEEK EXHIBITION

3-15 JULY 2017

During NAIDOC Week, CAN partnered with the City of Perth Winter Arts Festival to present a special exhibition of artworks curated from CAN's projects on Noongar country. The exhibition celebrated the histories, hardships, hopes and dreams of Noongar Elders

### Opposite

Noongar Workers launch Quairading  
Photo: Molly Schmidt

### Above

Artist Sharyn Egan and Elder Edward Johnston  
ART ON THE MOVE touring exhibition presented by CAN on show at Goldfields Arts Centre:  
Image courtesy the venue.

### Left

Gina Williams  
Performance at NAIDOC Week  
exhibition launch  
Photo: Jacqueline Warrick





## TOURING EXHIBITION

In 2017 *Honouring Our Elders* toured with ART ON THE MOVE to Kalgoorlie, Cockburn and Rockingham following on from very successful stints in Katanning, Carnarvon, Wanneroo and Bunbury in 2016.

At each venue a special launch was held by the host gallery and Noongar artist Sharyn Egan conducted floor talks on her personal journey and involvement with the *Bush Babies* project. At the end of 2017 and as the exhibition enters its final touring year, over 8000 people have viewed the exhibition and approximately 950 attended Sharyn's talks.

## NGALA MIA-NGALA BOODJAR (MY HOME MY LAND)

In 2017, a community celebration in Quairading brought together those involved in the previous year's *Noongar Workers* project to launch the CD/DVD *Ngala Mia –Ngala Boodjar – My Home My Land*, stories from Ballardong country. Recorded by legendary historian Bill Bunbury, the stories relate the memories of Noongar men, women and children who worked alongside farmers and 'pioneers' clearing the land and building infrastructure in Wheatbelt towns. These recordings are accompanied by stunningly beautiful photographs and film clips produced by students from North Metropolitan TAFE.

and their perpetual fight for their families to stay on and connected to country. The exhibition featured dolls produced from the *Bush Babies* Moora project, wonderful audio visual material from the 2016 projects, *Noongar Workers* and *Burdiya Mob* and portraits from the *Bush Babies* Narrogin project, currently touring as *Honouring our Elders* with ART ON THE MOVE. A full house enjoyed a basket weaving workshop using natural materials with artist Sharyn Egan and eco dyeing and doll making techniques with textile artist Marcelle Riley.

At the exhibition opening and launch of the Moora Bush Babies booklet *Born on Country*, the WA Minister for the Arts, the Hon David Templeman spoke at length in Noongar language, adding to the poignancy and emotion of the occasion as we remembered and honoured Elder Janet Hayden as proud advocate for her people and wonderful contributor to CAN's projects including *Bush Babies*.









# CATALYST COMMUNITY ARTS FUND 2017

Catalyst Community Arts Fund supports WA community arts projects and provides professional development funding for professional community artists and community arts and cultural development workers.

Projects supported through Catalyst promote community empowerment, social inclusion, respect for diversity and self-determination. The fund enables communities to participate in creative activities that develop skills and encourage expression of their unique culture and identity.

CAN has delivered Catalyst on behalf of the state government through the WA Department of Culture and the Arts since 1997.

Over the two rounds of Catalyst in 2017, this popular small grants program received 59 applications requesting a total of \$728,757. 16 projects were approved funding from the \$200,000 pool.

Acquittal reports received in 2017 from funded projects continued to demonstrate the value of Catalyst to communities with 188 artists, 77 coordinators and 2,723 participants engaged in community arts projects, reaching audiences of 22,344.

## CATALYST FUND PANEL ASSESSORS

CAN would like to thank and acknowledge the Catalyst assessment panel members for their contribution to the fund in 2017: Susie Waller, Sarah Vaglivello, Sian Brown, Robert Dann, Irma Woods, Joanna Sulkowski and Joshua Cunniffe.

### Opposite

Eagle puppet sewing, Esperance Community Art Space  
*Mandaboornap Dreaming Puppet Project*  
 Photo: Jane Mulcock





The following projects give a glimpse of the diversity of community driven projects that are funded through Catalyst. The information has been extracted from acquittal reports.

#### Above

Seagull making workshop,  
Nulsen Primary School  
*Mandaboornap Dreaming Puppet Project*  
Photo: Jane Mulcock

#### Opposite

Pasting up at Mastumoto Laneway,  
Kisha and Vanessa  
*Broome Street Arts Project*  
Photo: Vaughan Guan

## LET'S CREATE: ISHAR MULTICULTURAL WOMENS HEALTH CATEGORY B CREATE

*Let's Create* provided CaLD women the opportunity to create art, using various art mediums such as sketching, painting and using pencils, acrylics and watercolours. Through this exploration of materials and artistic forms, the women were inspired to create artworks for themselves and with their families and to use art as a therapeutic tool.

The project was delivered at ISHAR Multicultural Health Centre with women predominantly of refugee backgrounds from countries such as Iran, Iraq, Sudan, Somalia and Afghanistan. The venue provided a creche and a comfortable and safe

space to accommodate cultural needs. The lead artist was a migrant herself and she encouraged the women to explore their creativity and feel safe in depicting portraits of themselves, their flag and their faith. The participants were also encouraged to participate in a larger collaborative project which culminated in a large canvas with an underwater theme that used a range of mediums. Throughout this project the ISHAR staff witnessed some wonderful sessions of communication, collaboration, teamwork and joy.



# BROOME YOUTH STREET ART: BROOME STREET ART WORKING GROUP

## CATEGORY B CREATE

This project engaged 80 young Aboriginal people from Broome in expressing their cultural identity through two street art projects with professional artists. The inspiration for the artwork were things they loved to do in Broome with themes including hunting, fishing, palm trees, sunsets, staircase to the moon, mangoes and crabs. Lead artist George

Domahidy worked with young people to design the first mural at Broome PCYC with input from the Broome Police and Aboriginal Community Relationships Officer.

The design for the second mural, on a fence in lacklustre Matsumoto Laneway, was led by Yawuru artist Martha Lee who, with George, facilitated workshops on the plants

and animals relating to the Yawuru six seasons. The workshops included the development of language skills with Martha Lee teaching the traditional Aboriginal words for plants and animals that were painted as part of the mural. The mural also incorporated inspirational quotes chosen by the participants.

*This project was much more than the art produced, we aimed to strengthen the resilience of the young people participating by learning new skills, engaging in positive activities within their communities and building relationships with service providers.*

Sandra Joffe, Executive Officer, Broome Circle







## WOMEN STANDING STRONG: CAMERA STORY

### CATEGORY B CREATE

The *Women Standing Strong* project was about Aboriginal women by Aboriginal women, facilitated by Camera Story and supported by Mowanjum Arts, local photographer Mary Lou Divilli and Derby District High School. A series of photographic workshops were

held with approximately 70 women in the Mowanjum Community, at the Pandanus Park Community Centre and Derby District High School and culminated in a community exhibition held at the Derby CWA attracting 200 visitors.

The project focused on photographic portraiture where participants were asked to explore themselves, the camera and photographic technique. The women photographed each other in a studio setting, deciding exactly how they wanted to be represented and by whom. The resulting portraits are a perfect reflection of local culture and identity.

*... the Camera Story project brought girls together from these different communities in a way that nothing else has been able to.*

Cathie Bonner, Deputy Principal –  
Middle School, Derby District High School

#### Above

Derby Opening  
*Women Standing Strong*  
Photo: Jacqueline Warrick

#### Opposite

Small puppet carving workshop,  
Nulsen Primary School  
*Mandaboornap Dreaming Puppet Project*  
Photo: Jane Mulcock



# MANDABOORNAP DREAMING PUPPET PROJECT: ESPERANCE

## COMMUNITY ARTS

### CATEGORY B CREATE

This project was part of a larger long-term arts project being delivered by Esperance Community Arts in partnership with Nyungar and Ngadju communities, Seawater Families group, Escare Incorporated, and Nulson Primary School.

Puppeteer Karen Hethey and local Nyungar artist Jennell Reynolds brought the Mandaboornap Dreaming Puppet Project to life, incorporating contributions from five generations of

traditional owners to create two large-scale sea eagle puppets, six smaller puppets, plus props that were used to retell the Mandaboornap Dreaming story in a contemporary form. It created a range of opportunities for over 160 participants from the Esperance community to work together on a creative project, with Nyungar and Ngadju community members providing artistic direction and primary decision making. Individuals with a wider set

of skills and experiences were able to contribute to the project, and Nyungar and Ngadju voices were heard in new ways.

This important story about the iconic landscape feature referred to as 'Frenchmans Peak' was performed on the Esperance foreshore with a backdrop of Mandaboornap across the bay at the opening of the 2017 Festival of the Wind, attracting an audience of 3000.



*Nyungar community members are proud that so many people want to now know the (Mandaboornap) story and see evidence that non-Aboriginal people want the knowledge that Traditional Owners have to share.*

Jane Mulcock, Executive Officer, Esperance Community Arts



# LIST OF SUCCESSFUL CATALYST APPLICANTS 2017

APPLICANT	PROJECT TITLE	LOCATION	AMOUNT FUNDED
CATEGORY A: INNOVATE			
Mixed Palette Inc	Stories from Near & Far	Rockingham	\$14,510
CATEGORY B: CREATE			
Millenium Kids Inc	Kids on Country – Shifting Baselines	Great Western Woodlands	\$11,500
Broome Community Information Resource Centre and Learning	Broome Youth Street Arts Projects	Broome	\$12,568.30
As We Are	Create & Celebrate	Perth Metro	\$14,624
Camera Story	Women Standing Strong	Derby	\$14,643
Ishar Multicultural Centre For Womens Health	Let’s Create	Perth Metro	\$12,000
Shire of Harvey	Art in Recovery-Regeneration	Harvey	\$10,255
Grow Greenbushes Inc	Meet, Smile, Create at Greenbushes Community Garden	Bridgetown	\$3,552
Music Book Stories Inc	Art and Soul Workshops for People Living with Dementia	Perth Metro	\$5,310
The City of Albany Vancouver Arts Centre	Vancouver Street Festival Noongar Song Project	Albany	\$15,000
Creative Connections	Creative Connections Linking Northcliffe to Perth	Northcliffe	\$10,533
Centre for Stories	Bright Lights, No City: Stories of Rural LGBTQIA + Youth	Regional	\$13,337
Turner Galleries	Guanyin in the South West: A portrait of Taiwan in Perth (Part II)	Perth Metro	\$14,371
Parkfalls Residents Association	Bill Hemsley Park Community Art Wall	White Peak	\$14,550



APPLICANT	PROJECT TITLE	LOCATION	AMOUNT FUNDED
CATEGORY C: DEVELOP			
Ivy Penny	Ivy Penny and Sandra Krempf Mentorship Project	Perth Metro	\$10,000
Susie Waller	Community Arts Digital Media Videography Professional Skills Development	Perth Metro	\$9,912



Eagle Chase scene, Esperance foreshore  
*Mandabooranap Dreaming Puppet Project*  
Photo: Jayde Guest







SPECIAL PURPOSE FINANCIAL REPORT

FOR THE YEAR ENDED 31 DECEMBER 2017

Directors' Report

Your Directors present their report on Community Arts Network Western Australia Ltd ('the Entity') for the financial year ended 31 December 2017.

Directors

The following persons were Directors of Community Arts Network Western Australia Ltd ("CAN") during or since the end of the financial year.

- Adam Marr – Chair
  - Stephen Scarrott – Deputy Chair until May 2017, resigned.
  - Gloria Zhang – Secretary
  - Scott Bywaters – Treasurer
  - Rebecca Ball – Director
  - Roslyn Elmes – Director, appointed Deputy Chair November 2017
  - Sally Richardson –Director from May 2017
  - Freda Ogilvie – Director from November 2017

Principal activities

CAN envisions a future where culture, creativity and the arts are at the core of a just, diverse and resilient society.

CAN is established for the public charitable purposes of advancing this vision by developing community arts and cultural development policy and practice through:

- Community arts productions that have positive social impact on the wellbeing of individuals and communities;
  - Skills development, training, experiential learning, and mentoring opportunities for those interested in community arts and cultural development practice; and
  - Fostering the growth of community arts and cultural development opportunities with funding and cross-sectoral partnerships.

Responsible Entity's' meetings

The number of meetings of the Entity held during the year and the number of meetings attended by each Board Member is as follows:

Board Meetings		
	Number entitled to attend	Attended
Adam Marr	6	6
Stephen Scarrott	3	2
Gloria Zhang	6	3
Scott Bywaters	6	6
Rebecca Ball	6	4
Roslyn Elmes	6	4
Sally Richardson	3	1
Freda Ogilvie	1	1

Opposite

Rosalie Quartermaine, Yvonne Kickett and Janet Kickett  
 York Festival poetry performance  
 Photo: Natalija Brunovs



## Auditor's Independence Declaration

A copy of the Auditor's Independence Declaration as required under s.60-40 of the Australian Charities and Not-for-profits Commission Act 2012 is included in this financial report and forms part of the Entity's Report.

Signed in accordance with a resolution of the Entity.



Adam Mark

Director

20 March 2018

Level 43,  
Central Park  
152-158 St Georges Terrace  
Perth WA 6000

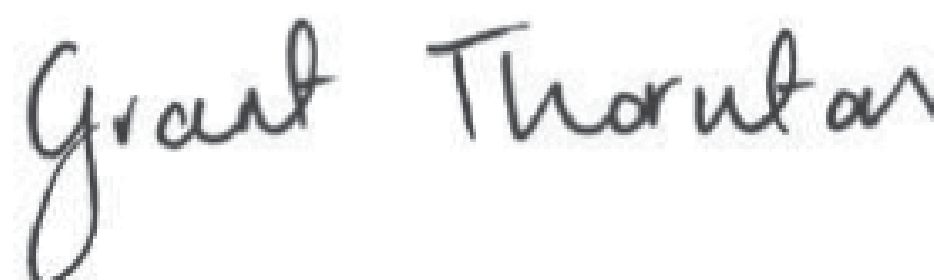
Correspondence to:  
PO Box 570  
West Perth WA 6872

T +61 8 9480 2000  
F +61 8 9322 7787  
E [info.wa@au.gt.com](mailto:info.wa@au.gt.com)  
W [www.grantthornton.com.au](http://www.grantthornton.com.au)

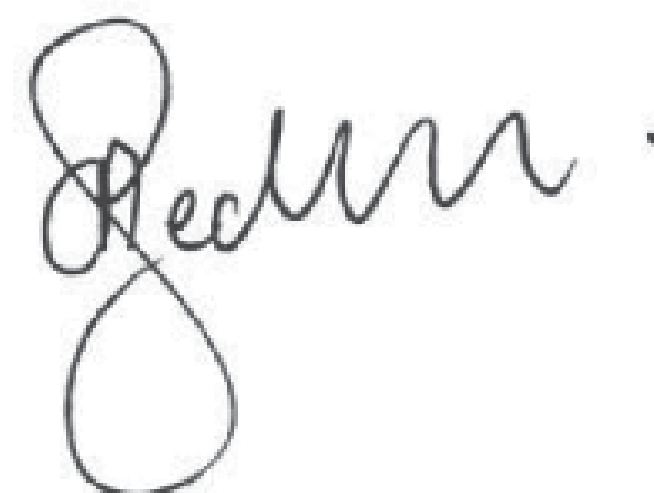
## Auditor's Independence Declaration To the Directors of Community Arts Network Western Australia Ltd

In accordance with the requirements of section 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012*, as lead auditor for the audit of Community Arts Network Western Australia Ltd for the year ended 31 December 2017, I declare that, to the best of my knowledge and belief, there have been:

- 1 No contraventions of the auditor independence requirements of the Australian Charities and Not-for-profits Commission Act 2012 in relation to the audit; and
- 2 No contraventions of any applicable code of professional conduct in relation to the audit.



GRANT THORNTON AUDIT PTY LTD  
Chartered Accountants



C A Becker  
Partner – Audit and Assurance

Perth, 20 March 2018

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# Statement of Profit or Loss and Other Comprehensive Income

## For the year ended 31 December 2017

	Notes	2017 \$	2016 \$
<b>Revenue from Ordinary Activities:</b>			
Grant income			
Corporate		463,514	187,537
Art productions	8	564,910	857,464
Devolved funding	8	266,822	358,541
Fee for service income		40,416	2,091
Other Income		15,782	19,773
<b>Total Revenues</b>		<b>1,351,444</b>	<b>1,425,406</b>
<b>Expenses from Ordinary Activities:</b>			
Administration costs		95,142	93,445
Insurance costs		9,313	12,235
Services		364,677	345,826
Travel costs		66,089	69,848
Grants devolved		205,000	198,570
Project management and delivery		420,661	713,397
Supplies and utilities		103,530	149,931
<b>Total Expenses</b>		<b>1,264,412</b>	<b>1,583,252</b>
Profit/(Loss) before tax		87,032	(157,846)
Income tax		—	—
<b>Operating surplus/(loss) after tax</b>		<b>87,032</b>	<b>(157,846)</b>
<b>Other comprehensive income</b>		<b>—</b>	<b>—</b>
<b>Total comprehensive surplus/(loss) for the year</b>		<b>87,032</b>	<b>(157,846)</b>

This statement should be read in conjunction with the notes to the financial statements.

# Statement of Financial Position

## As at 31 December 2017

	Notes	2017 \$	2016 \$
<b>Current assets</b>			
Cash and cash equivalents	3	935,534	923,150
Trade and other receivables	4	3,075	2,593
Prepayments		2,604	3,457
<b>Total current assets</b>		<b>941,213</b>	<b>929,200</b>
<b>Non-current assets</b>			
Property, plant and equipment	5	60,865	62,432
<b>Total non-current assets</b>		<b>60,865</b>	<b>62,432</b>
<b>Total assets</b>		<b>1,002,078</b>	<b>991,632</b>
<b>Current liabilities</b>			
Creditors and borrowings	6	196,299	231,580
Provisions	7	82,239	70,134
Unexpended grants	8	152,946	417,856
Grants received in advance	9	211,500	—
<b>Total current liabilities</b>		<b>642,984</b>	<b>719,570</b>
<b>Non-current liabilities</b>			
Provisions	7	1,854	1,854
Total Non-current liabilities		1,854	1,854
<b>Total liabilities</b>		<b>644,838</b>	<b>721,424</b>
<b>Net assets</b>		<b>357,240</b>	<b>270,208</b>
<b>Equity</b>			
Retained Earnings		270,208	428,054
Operating Profit		87,032	(157,846)
<b>Total equity</b>		<b>357,240</b>	<b>270,208</b>

This statement should be read in conjunction with the notes to the financial statements.



# Statement of Changes in Equity

## For the year ended 31 December 2017

	Notes	Retained Earnings \$	Total \$
Balance at 1 January 2016		428,054	428,054
Loss attributable to the entity		(157,846)	(157,846)
<b>Balance at 31 December 2016</b>		<b>270,208</b>	<b>270,208</b>
Surplus attributable to the entity		87,032	87,032
<b>Balance at 31 December 2017</b>		<b>357,240</b>	<b>357,240</b>

This statement should be read in conjunction with the notes to the financial statements.

# Statement of Cash Flows

## For the year ended 31 December 2017

	Notes	2017 \$	2016 \$
<b>Cash flows from operating activities</b>			
Grants received		1,325,677	1,402,239
Payments to suppliers and employees		(1,333,097)	(1,432,639)
Interest received		13,894	18,580
Other revenue		9,503	7,237
<b>Net cash provided by/(used in) operating activities</b>		<b>15,977</b>	<b>(4,583)</b>
<b>Cash flows from investing activities</b>			
Proceeds from sale of property, plant and equipment		38,498	23,999
Purchase of property, plant and equipment		(42,091)	(19,883)
<b>Net cash provided by/(used in) investing activities</b>		<b>(3,593)</b>	<b>4,116</b>
<b>Net change in cash and cash equivalents held</b>		<b>12,384</b>	<b>(467)</b>
<b>Cash and cash equivalents at beginning of financial year</b>		<b>923,150</b>	<b>923,617</b>
<b>Cash and cash equivalents at end of financial year</b>	<b>3</b>	<b>935,534</b>	<b>923,150</b>

This statement should be read in conjunction with the notes to the financial statements.



# Notes to the Financial Statements

## 1. General information and statement of compliance

The financial statements of the Community Arts Network Western Australia Ltd (the “Entity”), being special purpose financial statements, have been prepared in accordance with the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*, Australian Accounting Standards and other authoritative pronouncements of the Australian Accounting Standards Board. The Directors have determined that the Entity is not a reporting entity.

The Entity is a not-for-profit entity for the purpose of preparing the financial statements and is domiciled in Australia. The address of its registered office and its principal place of business is King Street Arts Centre, Ground Floor 357-365 Murray Street, Perth WA 6000.

The financial statements for the year ended 31 December 2017 were approved and authorised for issue by the Board of Directors on 20 March 2018.

## 2. Summary of accounting policies

### 2.1 Overall considerations

The financial statements are prepared on an accruals basis. Values are based on historic costs and do not take into account changing money values or, except where specifically stated, current valuations of non-current assets. The following specific accounting policies are consistent with the previous period unless otherwise stated, have been adopted in the preparation of these statements.

The financial statements have been prepared using the measurement bases specified by Australian Accounting Standards for each type of asset, liability, income and expense. The measurement bases are more fully described in the accounting policies below. These financial statements have been prepared in accordance with the disclosure requirements of AASB 101 ‘Presentation of Financial Statements’, AASB 107 ‘Statement of Cash Flows’, AASB 1054 ‘Australian Additional Disclosures’, AASB 1031 ‘Materiality’ and AASB 1048 ‘Interpretation and Application of Standards’ as appropriate for not-for-profit orientated entities. A Statement of Compliance with the International Financial Reporting

Standards (IFRS) as issued by the International Accounting Standards Board (IASB) cannot be made due to the Entity applying not-for-profit specific requirements contained in the Australian Accounting Standards.

### 2.2 Revenue

The following are the accounting policies used to recognise revenue:

- i) Grant received are recorded as a liability for unexpended grants, until such a time that the grant funds have been expended in accordance with the grant funding agreement. At this time an amount equivalent to the amount of the grant expended is transferred from the liability account to the revenue account.
- ii) Revenue from rendering of a service is recognised upon the delivery of the service to the customers.
- iii) Revenue from the sale of goods is recognised upon the delivery of goods to customers.
- iv) All revenue is stated net of the amount of goods and services tax (GST).

### 2.3 Property, plant and equipment

Each class of property plant and equipment is recorded in the books of account at cost or fair value less, where applicable, any accumulated depreciation.

#### Plant and Equipment

Plant and Equipment is measured at cost. The recorded value of plant and equipment is reviewed annually by directors, to ensure it is not in excess of the recoverable amount from those assets. The recoverable amount is assessed on the basis of the expected cash flows which will be received from the assets’ employment and subsequent disposal. The expected net cash flows have not been discounted to present values in determining the recoverable amount.

#### Depreciation

The depreciable amount of all fixed assets are depreciated on a diminishing value basis over their useful lives to the Entity commencing from the time the asset is held ready for use. The depreciation rates used for plant and equipment varies from 15% to 50%.



## 2.4 Income taxes

No provision for income tax has been raised as the Group is exempt from income tax under Div 50 of the Income Tax Assessment Act 1997.

## 2.5 Employee benefits

### Short-term employee benefits

Short-term employee benefits are benefits, other than termination benefits, that are expected to be settled wholly within twelve (12) months after the end of the period in which the employees render the related service. Examples of such benefits include wages and salaries, non-monetary benefits and accumulating sick leave. Short-term employee benefits are measured at the undiscounted amounts expected to be paid when the liabilities are settled.

### Other long-term employee benefits

The Entity's liabilities for annual leave and long service leave are included in other long term benefits as they are not expected to be settled wholly within twelve (12) months after the end of the period in which the employees render the relates service. They are measured at the present value of the expected future payments to be made to employees. The expected future payments incorporate anticipated future wage and salary levels, experience of employee departures and periods of service, and are discounted at rates determined by reference to market yields at the end of the reporting period on high quality corporate bonds (2016: corporate bonds) that have maturity dates that approximate the timing of the estimated future cash outflows. Any re-measurements arising from experience adjustments and changes in assumptions are recognised in profit or loss in the periods in which the changes occur.

The Entity presents employee benefit obligations as current liabilities in the statement of financial position if the Group does not have an unconditional right to defer settlement for at least twelve (12) months after the reporting period, irrespective of when the actual settlement is expected to take place.

The Entity pays fixed contributions into independent entities in relation to several state plans and insurance for individual employees. The Group has no legal or constructive obligations to pay contributions in addition to its fixed contributions, which are recognised as an expense in the period that relevant employee services are received.

## 2.6 Unexpended grants

The liability for unspent Grants is the unutilised amounts of grants received on the condition that specified services are delivered or conditions are fulfilled. The services are usually provided or the conditions usually fulfilled within twelve (12) months of receipt of the grant. Where the amount received is in respect of services to be provided over a period that exceeds twelve (12) months after the reporting date or the conditions will only be satisfied more than twelve (12) months after the reporting date, the liability is discounted and presented as non-current.

## 2.7 Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Tax Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the Statement of Financial Position are shown inclusive of GST.

## 2.8 Economic dependence and going concern

The Entity made a profit of \$87,032 (2016 a loss of: -\$157,846) for the year ended 31 December 2017 and achieved net cash inflow from operating activities of \$12,384 (2016: outflow of \$467). The ability of the Entity to continue as a going concern is dependent upon the ongoing receipt of Federal and State Government grants and community and corporate donations to ensure the ongoing continuance of its programs. At the date of this report, management has no reason to believe that this financial support will not continue as such, the Directors have concluded that it is appropriate to adopt that basis of accounting in the preparation of the financial report.

Should the Entity be unable to obtain sufficient funding as outlined above, there is an uncertainty that may cast doubt as to whether it will be able to continue as a going concern and therefore, whether it will realise its assets and extinguish its liabilities in the normal course of business and at the amounts stated in the financial report. The financial statements do not include any adjustments relating to the recoverability and classification of recorded asset amounts or to the amounts and classification of liabilities that might be necessary should it not continue as a going concern.



### 2.9 Comparatives

The comparatives for the year ended 31 December 2016 have been revised to be consistent with the classifications presented for the year ended 31 December 2017.

### 3. Cash and cash equivalents

Cash and cash equivalents consist the following:

	2017 \$	2016 \$
Operating Account	8,969	23,317
Imprest Account	946	823
Cash Management Account	394,768	381,661
Term Deposit Account	522,166	508,935
Pay Pal Account	510	284
Gift Funded Account	3,078	3,061
Student Fees Account	5,097	5,069
	<b>935,534</b>	<b>923,150</b>
<b>Funds held for execution of grants/ projects (a)</b>	<b>(424,238)</b>	<b>(490,536)</b>
<b>Unrestricted Cash</b>	<b>511,296</b>	<b>432,614</b>

(a) Restricted funds

A number of projects have been committed to at balance date and funds have been received for specific purposes. These funds are included above with a corresponding liability recognised in note 6 and 8.

### 4. Receivables

	2017 \$	2016 \$
Sundry Debtors	3,075	2,593
	<b>3,075</b>	<b>2,593</b>

### 5. Property, plant and equipment

Details of the Company’s property, plant and equipment and their carrying amount are as follows:

	2017 \$	2016 \$
Plant, equipment and software at cost	199,788	199,515
Less: Provision for depreciation	(159,309)	(154,031)
	<b>40,479</b>	<b>45,484</b>
 Vehicle at cost	 20,909	 19,883
Less: Provision for depreciation	(523)	(2,935)
	<b>20,386</b>	<b>16,948</b>
 <b>Total Property, plant and equipment</b>	 <b>60,865</b>	 <b>62,432</b>

### 6. Creditors and borrowings

Creditors and borrowings recognised consist of the following:

	2017 \$	2016 \$
Trade creditors	111,042	88,013
Grants committed (a)	59,792	72,680
Goods and services tax	15,895	28,350
PAYG withholding	6,675	29,177
Superannuation	141	9,021
Credit cards	2,754	4,339
	<b>196,299</b>	<b>231,580</b>

(b) Refer to commentary at Note 3



7. Provisions

The details of provisions are as follows:

	2017 \$	2016 \$
<b>Current</b>		
Annual Leave	29,544	22,767
Long Service Leave	41,820	33,262
Audit Fees	10,875	14,105
	<b>82,239</b>	<b>70,134</b>
<b>Non-current</b>		
Long Service Leave	1,854	1,854
	<b>1,854</b>	<b>1,854</b>

8. Unexpended grants

Grant/Fundor	End Date	Unexpended 1/1/17 \$	Received 31/12/17 \$	Expended 31/12/17 \$	Unexpended 31/12/17 (a) \$
ILA	30/12/2017	267,856	150,000	319,068	98,788
RSOC 2017	31/12/2017	150,000	150,000	269,410	30,590
Catalyst	31/12/2017	–	266,822	243,253	23,569
<b>TOTAL</b>		<b>417,856</b>	<b>566,822</b>	<b>831,731</b>	<b>152,946</b>

(c) Refer to commentary at Note 3

9. Grants received in advanced

	2017 \$	2016 \$
Grants received in advanced – Department of Communications	60,000	–
Grants received in advanced – Australia Council	151,500	
	<b>211,500</b>	<b>–</b>



## 10. Reconciliation of cash flows from operating activities

	2017 \$	2016 \$
<b>a Reconciliation of cash flow from operations with profit after income tax</b>		
Surplus/(loss) after income tax	87,032	(157,846)
Non-cash flows in profit:		
• depreciation and amortisation	7,791	27,079
• net gain on disposal of property, plant and equipment	(1,889)	(1,193)
Changes in assets and liabilities:		
• (increase)/decrease in trade and other receivables	(482)	3,844
• (increase)/decrease in other assets	853	749
• Unexpended Grants/Income in advance	(53,410)	105,873
• (increase)/decrease in trade and other payables	(35,281)	31,752
• increase/(decrease) in provisions	12,105	(14,842)
<b>Net cash provided by operating activities</b>	<b>15,977</b>	<b>(4,583)</b>

## 11. Post-reporting date events

No other adjusting or significant non-adjusting events have occurred between the reporting date and the date of authorisation.

## 12. Company details

The registered office and principal place of business is:  
 King Street Arts Centre  
 Ground Floor, 357-365 Murray Street  
 Perth WA 6000

## Directors’ Declaration

- 1 In the opinion of the Directors of Community Arts Network Western Australia Ltd:
  - a The financial statements and notes of Community Arts Network Western Australia Ltd are in accordance with the Australian Charities and Not-for-profits Commission Act 2012, including:
    - i Giving a true and fair view of its financial position as at 31 December 2017 and of its performance for the financial year ended on that date; and
    - ii Complying with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Australian Charities and Not-for-profits Commission Regulation 2013; and
  - b There are reasonable grounds to believe that Community Arts Network Western Australia Ltd will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of the Directors:



Director: Adam Marr  
 Dated the 20 day of March 2018





Central Park, Level 43  
152-158 St Georges Terrace  
Perth WA 6000

Correspondence to:  
PO Box 7757  
Cloisters Square  
Perth WA 6850

T +61 8 9480 2000  
F +61 8 9322 7787  
E [info.wa@au.gt.com](mailto:info.wa@au.gt.com)  
W [www.grantthornton.com.au](http://www.grantthornton.com.au)

Independent Auditor’s Report  
to the Members of Community Arts Network Western Australia  
Ltd

Report on the audit of the financial report

Opinion

We have audited the financial report of Community Arts Network Western Australia Ltd (the Company), which comprises the statement of financial position as at 31 December 2017, and the statement of profit or loss and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and comprising notes to the financial statements, including a summary of significant accounting policies and directors declaration.

In our opinion, the accompanying financial report of Community Arts Network Western Australia Ltd:

- a presents fairly, in all material respects, the entity’s financial position as at 31 December 2017 and of its performance and cash flows for the year then ended in accordance with the accounting policies described in Note 1; and
- b complies with Australian Charities and Not-for-profits Commission Regulation 2013 to the extent described in Note 1.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor’s Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Company in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board’s APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

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#### Material Uncertainty Related to Going Concern

We draw attention to Note 2.8 to the financial report, which indicates the Company is dependent upon ongoing receipts of Federal and State Government grants, community and corporate donations. These events or conditions, along with other matters as set forth in Note 2.8, indicate that a material uncertainty exists that may cast doubt on the Company's ability to continue as a going concern. Our opinion has not been modified in respect of this matter.

#### Information Other than the Financial Report and Auditor's Report Thereon

The Directors are responsible for the other information. The other information comprises the information included in the Company's annual report for the year ended 31 December 2017, but does not include the financial report and our auditor's report thereon.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

#### Responsibility of the Directors for the Financial Report

The Directors of the Company are responsible for the preparation and fair presentation of the financial report and have determined that the accounting policies used and described in Note 1 to the financial report are appropriate to meet the needs of the Members. This responsibility includes such internal controls as the Directors determine are necessary to enable the preparation of the financial report to be free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Directors are responsible for assessing the Company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Company or to cease operations, or has no realistic alternative but to do so.

The Directors are responsible for overseeing the Company's financial reporting process.

#### Auditor's Responsibilities for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

A further description of our responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Board website at:

[http://www.auasb.gov.au/auditors\\_responsibilities/ar4.pdf](http://www.auasb.gov.au/auditors_responsibilities/ar4.pdf). This description forms part of our auditor's report.

GRANT THORNTON AUDIT PTY LTD  
Chartered Accountants

C A Becker  
Partner - Audit & Assurance

Perth, 20 March 2018



# ACKNOWLEDGEMENTS

CAN would like to acknowledge the artists, partners and communities who enthusiastically worked with us in 2017.



Community Arts network is supported by the State Government through the Department of Local Government, Sport and Cultural Industries.



**Australian Government**  
**Indigenous Languages and Arts**



## LULLABIES

Collie Family Centre  
South West Aboriginal Medical Service  
Swan Child and Parent Centre

## PLACE NAMES

Albany Senior High School  
Denmark Senior High School  
Follow the Dream program  
Langford Aboriginal Association  
Mount Barker Community College  
North Albany Senior High School  
South Coast Natural Resource Management  
Vancouver Arts Centre  
WA Museum

## REKINDLING STORIES ON COUNTRY

City of Perth – Winter Arts Festival  
Gomeri Gaaynggal Centre (University of Newcastle)  
Narrogin Primary School  
Noongar radio  
Perth Symphony Orchestra  
Revelations Film Fest  
Shire of Quairading  
Shire of York  
WAAPA  
Yirra Yaakan  
York Festival

## CALD

City of Canning  
City of Stirling  
City of Wanneroo  
Localise  
Mirrabooka Multicultural Centre  
Office of Multicultural Interests (OMI)  
PICA  
Propel Arts

## ARTIST DEVELOPMENT

Creative Recovery Network  
Fremantle Arts Centre  
Mundaring Arts Centre/  
Midland Junction Arts Centre  
PS Art Space  
State Library of Western Australia  
State Theatre Centre of WA  
STRUT Dance  
Turner Galleries

# CAN TEAM LIST

## CAN PERTH

Ground Floor,  
King Street Arts Centre  
357–365 Murray Street  
Perth WA 6000  
PO Box 7514  
Cloisters Square WA 6850

**p** +61 (0)8 9226 2422  
**tollfree** 1800 681 021  
**e** admin@canwa.com.au

**www.canwa.com.au**

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Monica Kane  
June Moorhouse  
Michelle White  
Annette Eassie  
Jill Brown  
Jessica Wraight  
Laura Murphy  
Kate Dart

Pauline Sikweti

## CONTRACT STAFF

Vinisha Milani  
Mel Henderson  
Rachel Riggs  
Rafael Baro  
Ashleigh Frost  
Hamida Novakovich  
Mat de Koning  
Pia Smith

General Manager (job share)  
General Manager (job share)  
Media and Partnerships Manager  
Strategic Operations Manager  
Artist Development Manager  
Program Manager  
Office Coordinator (*until September 2017*)  
Admin and Digital Marketing Coordinator  
(*from September 2017*)  
Accounts

Catalyst/Arts Diversity Strategy  
Place Names  
Lullabies  
Place Names  
Catalyst  
Common Ground  
Stirling YEP  
Social Researcher

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# CAN



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